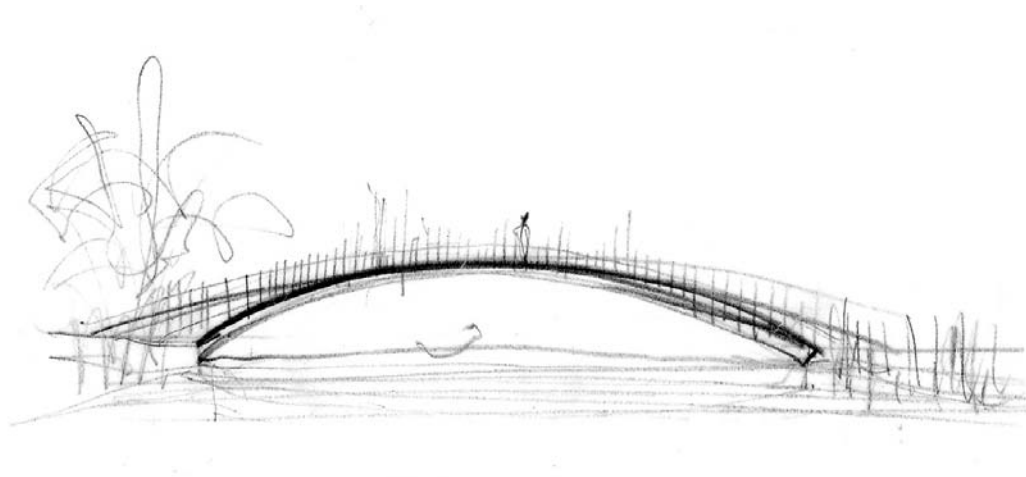


PEDESTRIAN BRIDGE

Austin, Texas

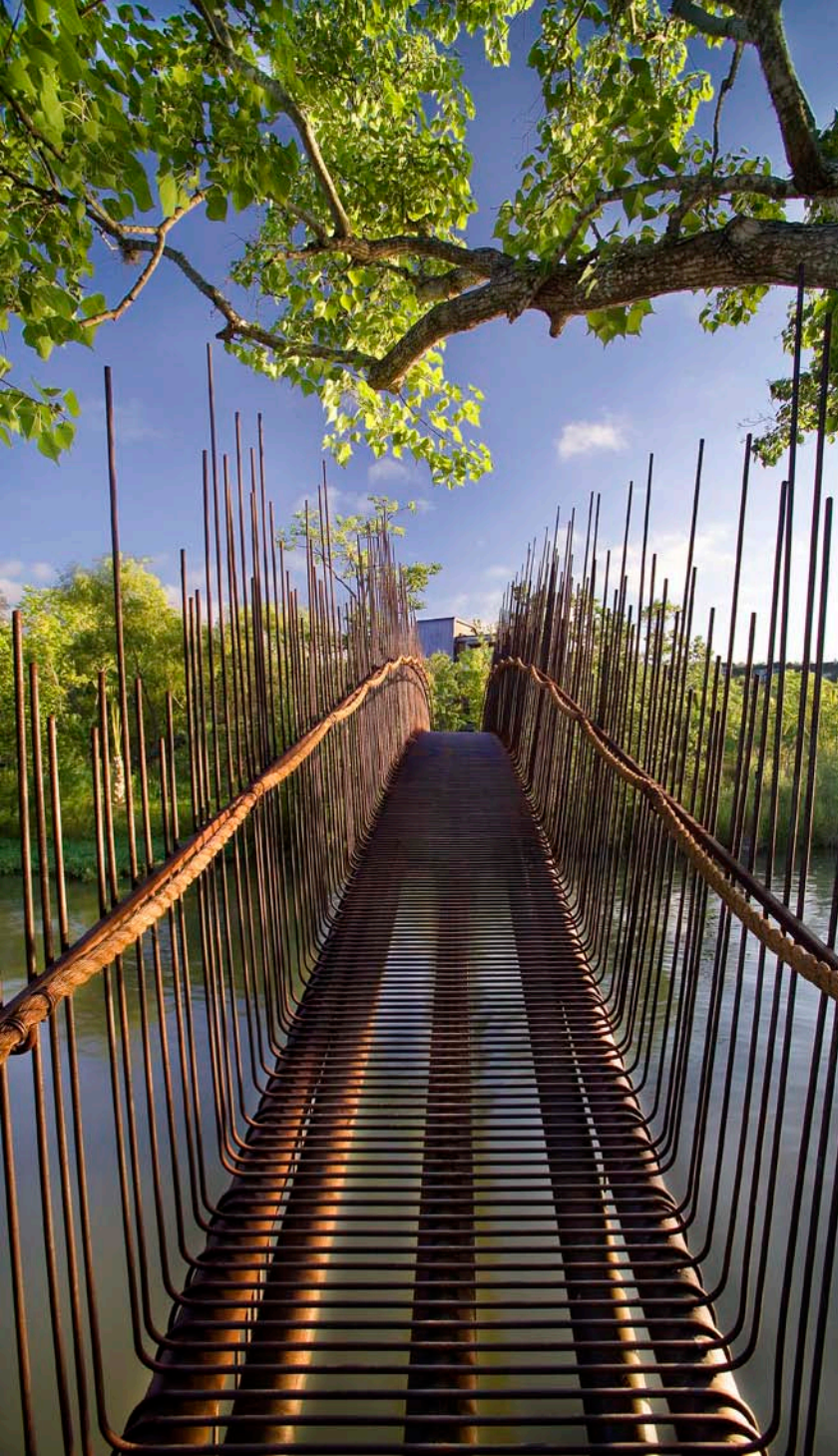
The Architectural Review | 2006 Awards for Emerging Architecture
London International Creative Competition | 2008 Award Winner
American Institute of Architects | 2006 Small Project Award
Texas Society of Architects | 2006 Design Award
Austin American Institute of Architects | 2006 Merit Award Custom
Home Design Awards | 2008 Grand Award



Size: 70 foot span

Completion Date: 2005

Location: Austin, Texas



“I think this one is as close as one can get to a masterpiece, With all due respect, it’s not a word I use too often. I think it is profoundly creative. Very fresh, unique, and memorable. I think it is an exquisite piece of architecture and I think it’s going to last in peoples’ imaginations as one of those rare moments when something new and fresh is done. It’s superb.”

Rodolfo Machado

“I think the jury...all agreed that this was a project that elevated architecture to art and art to architecture. This is a magnificent project that shows the role of architects in art and infrastructure, architects in the making of art. Beautifully conceived, beautifully detailed. Relates to nature but holds its own as architecture and sculpture and engineering. I would say this is a type of project that any architect should aspire to. To me, it would be a national treasure... This is a project that all of Texas should be proud of. I just think this thing is incredible.”

Frederic Schwartz

“But it’s this year’s three winners that exemplify the shifting trends. The first is a pedestrian bridge across Lake Austin, Texas, by Miró Rivera Architects. It is hardly a landmark. You might not even notice it in situ, its slim basket of metal pipes and local stone...almost camouflaged against the water’s reeds, so small and delicate, so slight, as if woven by Texas elves.

In fact, the effect has been realized through the “nesting” of five 5-inch diameter pipes that diverge from the spring point of the main span and the abutments....This is a light-maintenance bridge whose man made elements echo brilliantly its reedy natural surroundings.”

Tom Dyckhoff
“Building On the Human Touch”
The Times of London



GUEST HOUSE

Austin, Texas

Austin American Institute of Architects | 2006 Honor Award
Custom Home Design Awards | 2008 Merit Award

Size: 2312 sq.ft.

Completion Date: 2005

Location: Austin, Texas



“The significance of these forms is not mimetic but grows from the way architecture is invented as an amalgam of lines that conspire to invent space. Architecture, like poetry, begins with an inscription on the page, with the first capture of its materiality in representation. The work of Miró Rivera, with its rhythms, harmonies, reflections and densities, founds itself in the artful notation of profound ideas and then realizes them with assurance and joy.”

Michael Sorkin

To limit its ecological impact, the guesthouse was conceived with a minimal footprint as a light vertical structure consisting of three floors. The ground floor with its kitchen, living and dining areas is completely open to a surrounding terrace separated only by floor to ceiling glass. This sweeping covered deck appears to float above natural grade with native grasses coming to its edge.

A glass box covered with shutters hovers above the first floor roof. It contains the master bedroom in the second level and two bedrooms in the third. The box is attached to a three-story volume that contains the stair, bathrooms and closets. This volume is defined by a ribbon-like edge that adjusts itself to the needs of the spaces inside.

The shutters have adjustable slats and can be fully folded up to accommodate varying light conditions. In addition, the shutters provide protection for the house when it is not occupied.



Size: 2070 sq.ft.

Completion Date: 2002

Location: Austin, Texas

LAKE AUSTIN BOAT DOCK

Austin, Texas

Austin American Institute of Architects | 2003 Honor Award
New York City American Institute of Architects | 2003 Honor Award
The Chicago Athenaeum | 2003 American Architecture Award
New York State American Institute of Architects | 2003 Award of Excellence
Custom Home Design Awards | 2005 Grand Award
American Institute of Steel Construction | 2002 I.D.E.A.S. Merit Award
Texas Society of Architects | 2002 Design Award



“This delightful structure subordinates its straight-forward program for boat storage and lake access to the larger and more playful idea of lake side recreation. It strongly and discreetly celebrates the shore edge by aligning paired boat slips parallel to the shore and creating a long elevated wood decked platform overhead that acts as a terrace between cliff-side and water. Together the three elements -- platform, screen and canopy -- poetically combine to create a vibrant place that celebrates the man made and nature together with metaphors of sailboats and shore birds.”

AIA New York State
Jury Comments

“A fantastic approach.... very elegant and very well integrated. For me, it's one of the best projects I saw.”

Rodolfo Machado



Size: 70 sq... ft.

Completion Date: 2008

Location: Austin, Texas

TRAIL RESTROOM

Austin, Texas

Austin American Institute of Architects | 2009 Design Award
International Biennial Architecture Prize | 2009 Honorable Mention
American Institute of Architects | 2009 Small Project Award
The Chicago Athenaeum | 2009 American Architecture Awards
Awards for Emerging Architecture | 2008 Honorable Mention
University of Texas School of Architecture | 2008 Student Award
World Architecture Festival | 2008 Design Awards – Shortlist
Texas Society of Architects | 2008 Design Award
Austin Business Journal | 2008 Best Real Estate Award
Austin Chronicle | 2009 Critic’s Pick: Architecture and Lodging



“One of the other jurors and I were talking about the difference between art and architecture. And I think for one thing architecture is much much harder, but I appreciate and we all appreciated the artfulness of this piece and that the steel both made a sort of a surround and a kind of statement but at the same time has a kind of quietness which will only increase over time and I love the sense of being both open and closed which the panels of steel gave the interior of the bathroom. So I think it’s a great bathroom...”

Billie Tsien, AIA

“It hides what happens inside and it becomes kind of an earthwork kind of sculpture that grows out of the ground. I think the choice of Cor-ten steel is fabulous. I think that it’s part of a journey, the way the hillside anchors up against it; how it embraces the shower. I mean it’s really a work of art and it’s a work of architecture. It’s integrating the two. It’s a very beautiful project; very simple and has a lot of life to it. I quite liked it.”

Steven Ehrlich, FAIA

“Moving beyond the functional requirements, they transformed the project from a one-dimensional satisfaction of programmatic needs. The enduring lessons in this captivating project lie in the demonstration of how clear vision, creativity, and artistic intent can transform a mundane structure, from which not much is expected, into a richly layered work of art and architecture.”

Dror Baldinger, AIA

STONEHEDGE RESIDENCE

Austin, Texas

Austin American Institute of Architects | 2007 Merit Award
Texas Society of Architects | 2006 Design Award
Residential Architect Magazine Design Competition | 2008 Merit Award



Size: 2300 sq. ft.

Completion Date: 2005

Location: Westlake Hills, Texas



The challenge of this project was to work on a house that the clients had recently renovated. They felt it still needed further adjustments to improve the connection of the house's interior spaces with the existing swimming pool and garden and to improve the quality of the public spaces of the house.

The completed design addresses both concerns through three key interventions:

The Entry was reconfigured to create a clear procession, which didn't exist before.

The Great Room was expanded in volume to establish a clear hierarchy of spaces in the house and a two-storey glazed wall with sliding doors allows the house to flow into the terrace.

The Terrace and Trellis were created to unify the house and garden and to filter the harsh Texas sun. The travertine terrace meets the Great Room with wide, generous steps and extends to the edge of the pool without a need for a guardrail.

RESIDENCE 1414 RENOVATION

Austin, Texas

Texas Society of Architects | 2008 Design Award
Austin American Institute of Architects | 2008 Citation of Honor Award
The International Design Awards | 2009 Architect – Award Winner



Size: 5658 sq. ft.

Completion Date: 2007

Location: Austin, Texas



“This to me was a quite amazing project and I love seeing things that startle me not because they are shocking but in a certain way because they make me see things more clearly that I have seen before. So in taking a house that was essentially a very sort of standard suburban house and then making these additions to it, it really made me look very hard again at the house and I applaud what I think is a very, a very original vision in terms of the renovations and additions that were made to this house.”

Billie Tsien, AIA

“Very interesting project, unexpected, and I think it was really...I have to say this project grew on me the more I looked at it and I did find it to be magical in the end.”

Steven Ehrlich,FAIA

“This was one of my absolute favorite projects and what I liked about it: it took a very typical suburban home and you know, white clapboard home, very typical lot plan, and made something transcendent. I love the idea of this house. I think it has a lot to teach. I think it has a lot to say about what the possibilities are of transforming a very common, ordinary housing type into something spectacular. I think it’s great.”

Judith Dupré

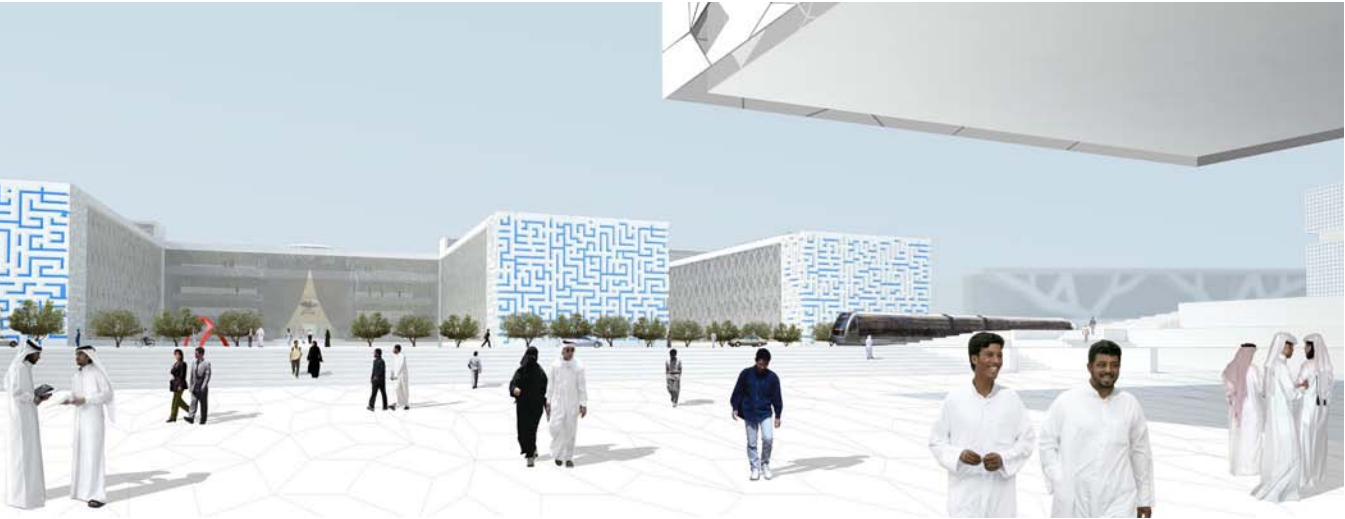


QATAR FOUNDATION HEADQUARTERS EXPANSION BUILDING

Education City
Doha, Qatar

Invited Competition (Pending)
One of Six Architecture Firms Invited, Only firm from USA

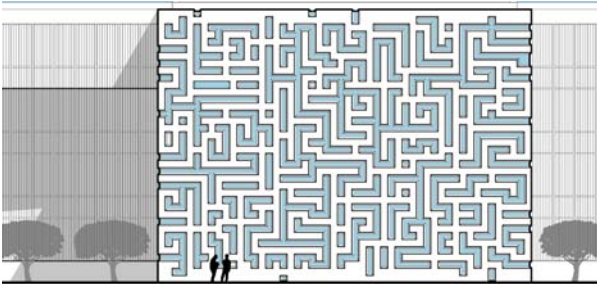
Size: N/A



Completion Date: Unbuilt



Conceptual Facade Development



Location: Doha, Qatar

سماة الحمران Early Kufic
سمو الله الرحمن الرحيم Square Kufic

The design proposed for the QF Expansion Building provides to the Qatar Foundation a building with a memorable identity that bridges the past, present and future of Qatar. Conceived using the most advanced sustainable principles, the building offers flexible and efficient office space that can comfortably accommodate 2,000 workers.

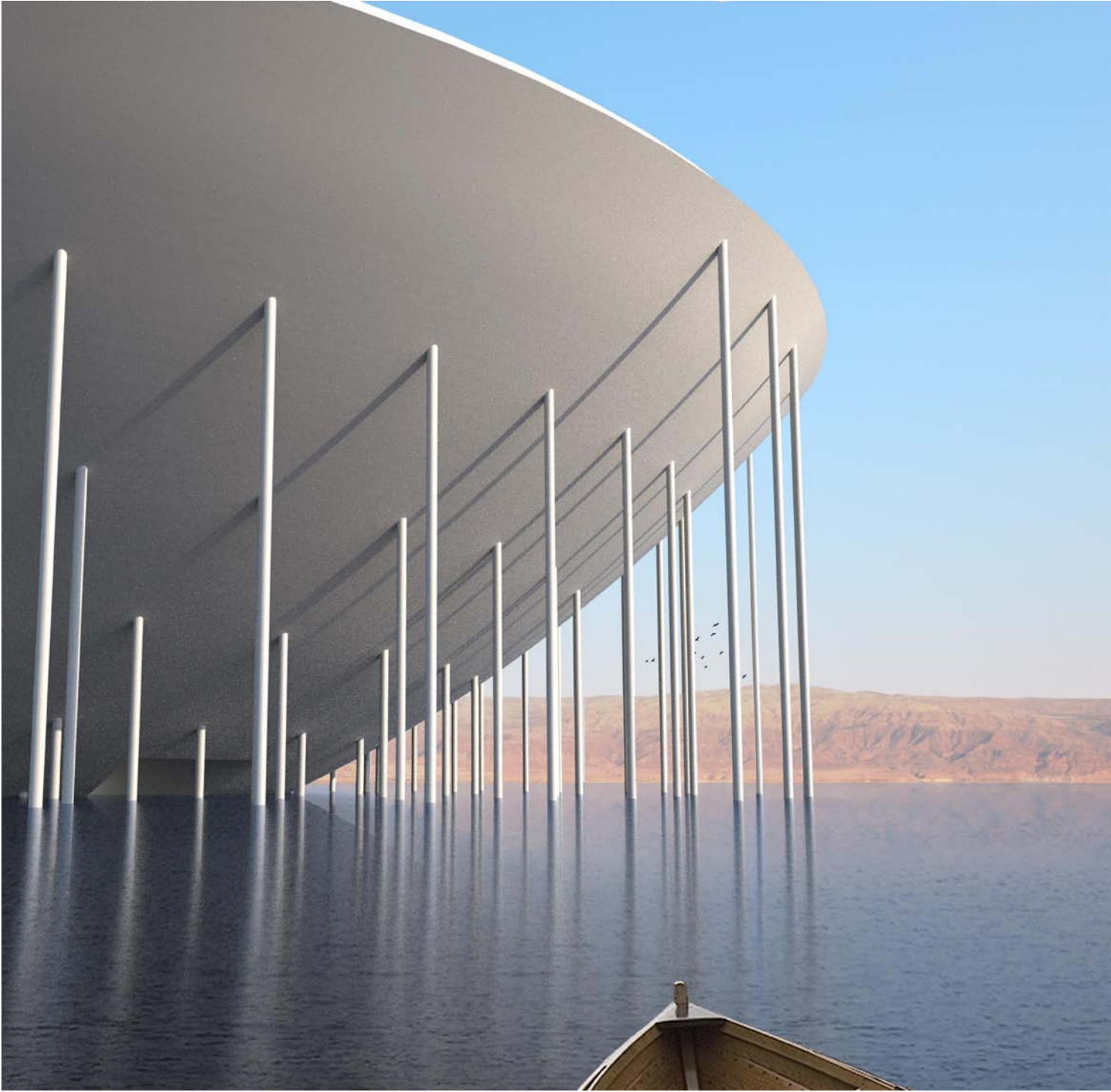
In addition, it provides something unexpected: a park for the enjoyment of employees and visitors alike, an oasis that also serves as an ideal setting for the display of a world class outdoor sculpture collection. The park is surrounded by a sweeping, landscaped berm.

The most distinctive aspect of the QF Expansion Building exterior is the south façade and the wrap-around roof on the north side of the building, both inspired on the beautiful geometry of the square Kufic. The square Kufic is a uniquely Muslim tradition developed hundreds of years ago to add calligraphic ornament to buildings.

YARAUVI

Necropolis in the Dead Sea

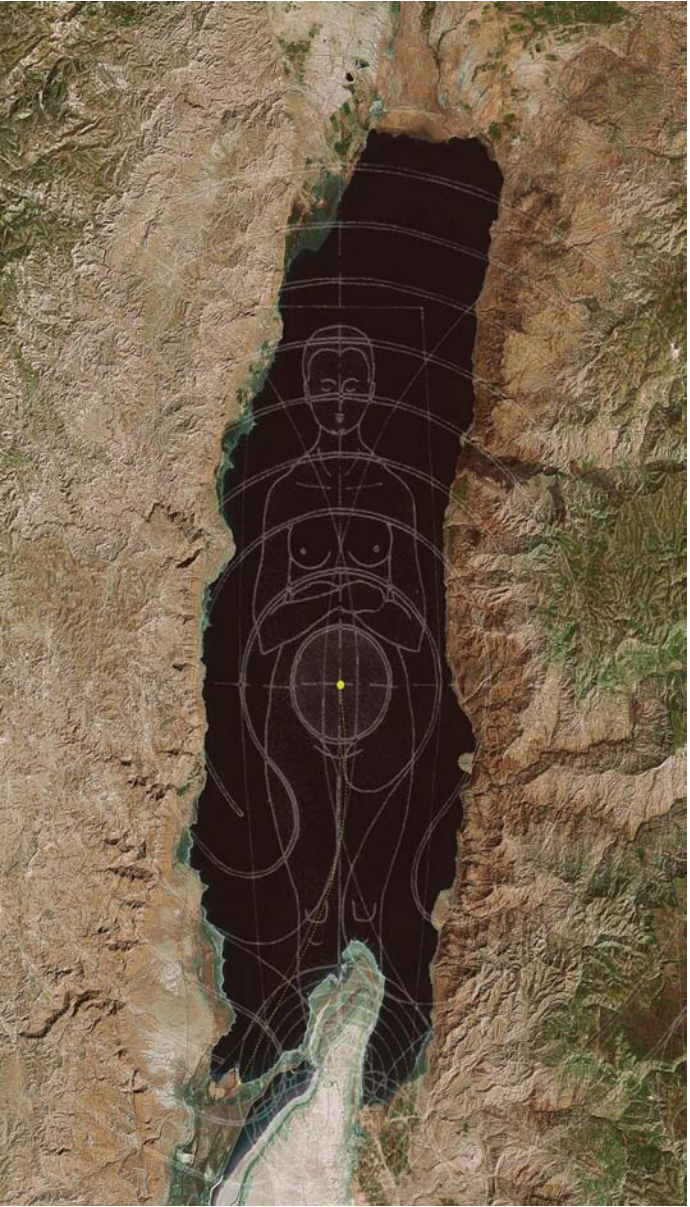
World Architecture News WAN Awards | 2010 Highly Commended: Civic Buildings Sector
Austin American Institute of Architects | 2010 Citation of Honor Award
Architecture of Israel | 2010 Project of the Year: Top Ten Selection
Texas Society of Architects | 2009 Studio Award



Size: N/A

Completion Date: Unbuilt

Location: The Dead Sea



“There is something about the water that inspires Miró and Rivera to feats of great refinement and invention. The project we worked on almost twenty years ago was an investigation of the consequences and imaginary of a canal dug along the Israeli / Jordanian border from the Dead Seas to the Red Sea. It was an incitement to fantasy and it seems to have stayed with Juan who has now returned to his beautifully imagined haunting necropolis to create the mysterious and ineffable Yarauvi, a strange alien hovering over the salt surface of that lowest place on earth with poignant and dramatic simplicity. The program is remarkable: a final resting place for people of good will who choose - in death - to mark their commitment to reconciliation.”

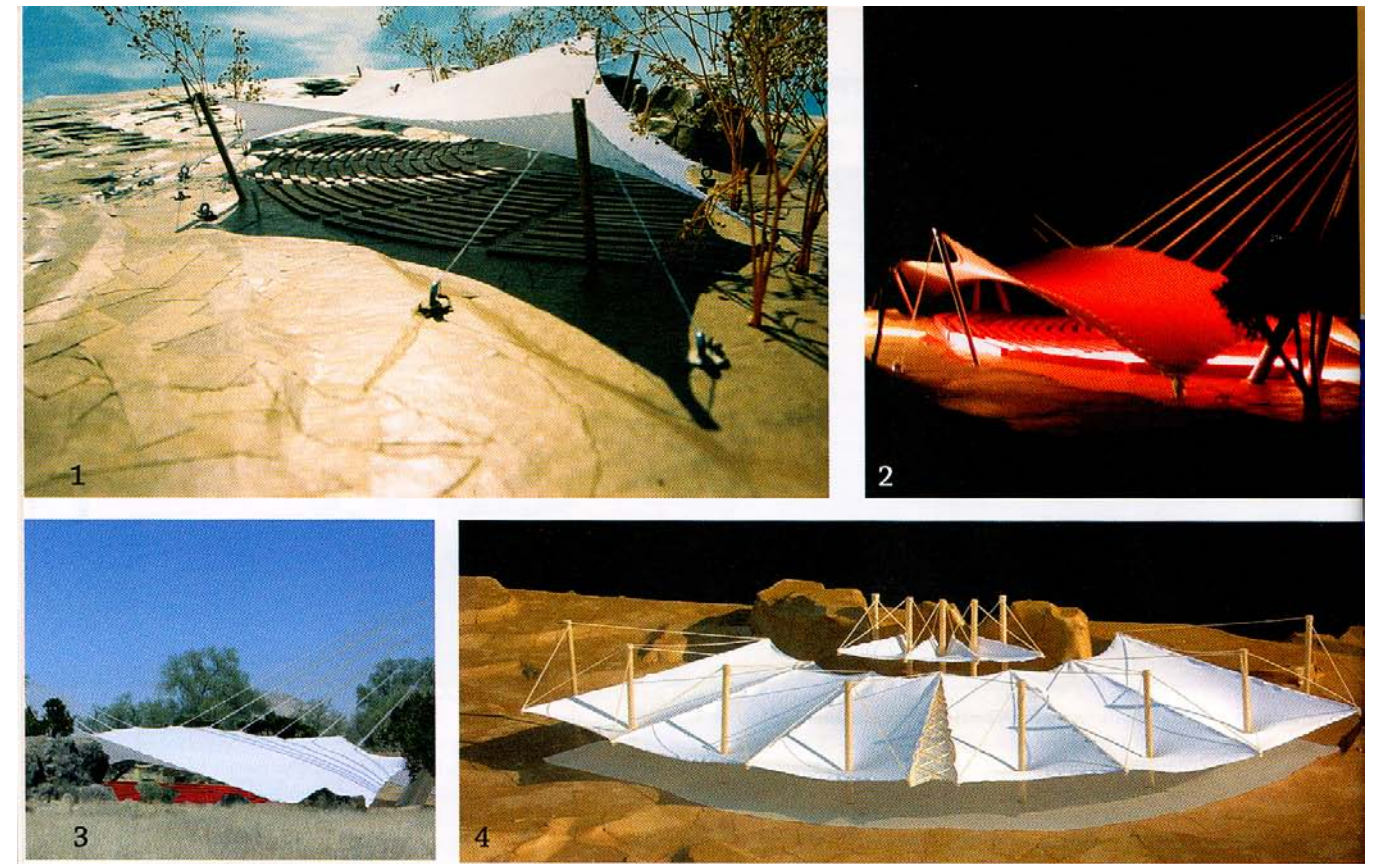
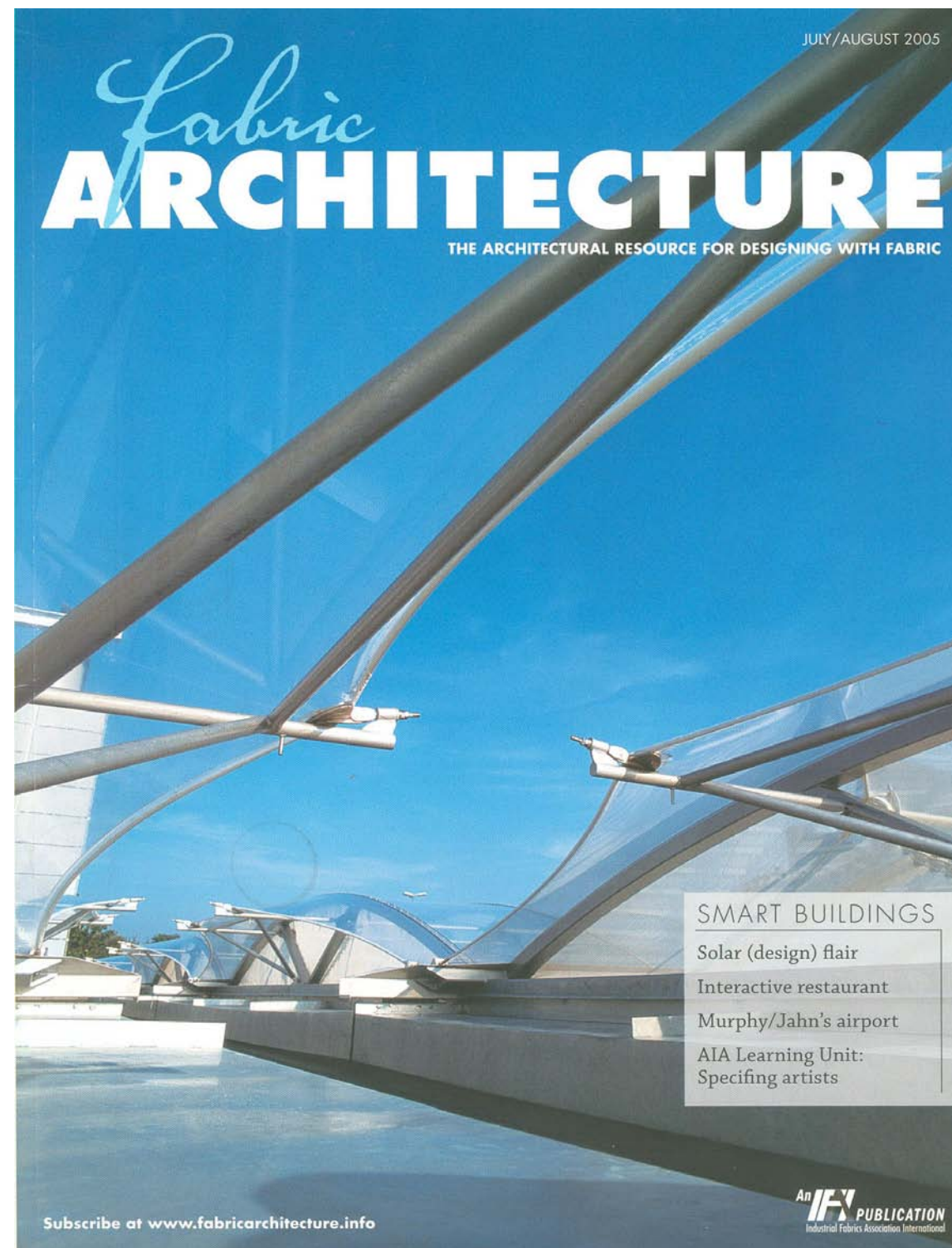
Michael Sorkin

Death and humans’ response to it have long held the power to bind cultures together and create places that transcend time and custom. Our collective respect for the dead and where they are laid to rest reaches across cultures like few other human experiences. It is the commonality of this reverence that guides the creation of Yarauvi, a necropolis at the center of the Dead Sea.

Yarauvi is a place where any person regardless of nationality, race, religion, age or affluence can be laid to rest. By choosing this site as a final resting place, any citizen of the world can contribute to a growing monument to tolerance, reconciliation and unity.

Families will bid farewell to their loved ones from a dock at the southern banks of the Dead Sea. From there, the dead, accompanied by a few mourners, will be transported to Yarauvi by boat. The boat enters the necropolis at its base and travels through a ceremonial unicursal labyrinth that leads to the center point of the necropolis, where the dead are lifted to the space above. The accompanying mourners will also enter the necropolis this one time -during the interment of their loved ones. The necropolis is a parabolic structure of concentric rings supported on a raft-like armature below the water line, which allows it to float in the buoyant salty waters of the Dead Sea. Inside, the necropolis is a bowl shaped space open to the sky. Individual sarcophagi will progressively fill the stepped structure, laid out in a concentric configuration facing one another.





REPORT-AUSTIN

BY Juan Miró

Light architecture: Building in sensitive sites

Studio Mexico is a program from the School of Architecture of the University of Texas at Austin that offers students the opportunity to explore the architecture and culture of Mexico. The semester-long program includes studying Mexican architecture, traveling and sketching throughout Mexico, and the design of an architectural project at a site in Mexico, working with students from two Mexican universities, the UNAM in Mexico City and the Universidad de Veracruz-Villa Rica in Veracruz.

For their design project the students of Studio Mexico always confront sites that reveal the rich layers of Mexican history: the impressive remains of the pre-Columbian past, the conventos, plazas and churches of the Colonial period or the strong and evocative work of modern Mexican architects.

This year's project is located in the archaeological site of Teotihuacan, 50km northeast of Mexico City and consists in the design of a light roof over an existing auditorium for 1200 people built in the 1920's and known as the Teatro de la Naturaleza. The new roof is part of an effort to convert the now practically abandoned theater into a venue for the visitors of Teotihuacan but, more importantly, for the communities that surround the archaeological site.

This project was a perfect opportunity for the students to explore fabric architecture as an ideal construction method for sensitive sites. Teotihuacan is a sensitive site at many levels: culturally it is perceived by Mexicans as a symbol of the glorious pre-Columbian past; socially it is full of the tension that has plagued the relationship of the federal authorities that control the archaeological site (the most visited in Mexico) and the impoverished

Above: 1. Student models help give scale to the project site. This proposal is by students Peter Raab and Matt Slusarek. 2 & 3. This design, by Thomas Lessel, was selected out of all student projects from the three participating universities. 4. A multi-panel design proposed by student Christine Robbins.

FABRIC ARCHITECTURE • JULY/AUGUST 2005

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REPORT-AUSTIN | Light architecture: Building in sensitive sites



Above: Invited professors from Mexico, along with engineers and fabricators, critique student schemes. Left to right: Ricardo Fernandez, Victor Hugo Roldán, Juan Miró (author), Chuck Naive, Manolo Herrera, and Chuck Hendee. Opposite page: Scale model of design by Thomas Lessel.

communities around it that don't receive the economical benefit from the ruins. In addition, the auditorium is located in an area of Teotihuacan, east of the Pyramid of the Sun, that consist of rugged volcanic terrain full of caves and wonderful rock formations, one of them being the backdrop for the theater.

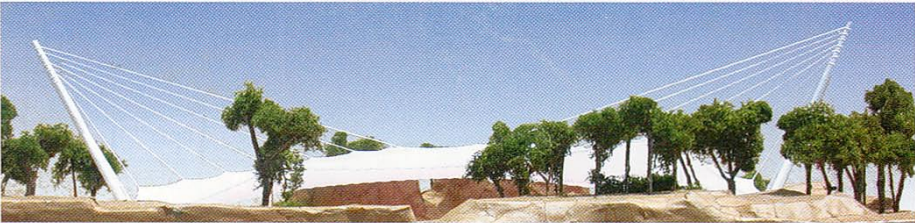
In such a delicate environment, what can be more appropriate for the covering of the auditorium than the lightness and the reversibility of fabric structures? In addition, fabric structures can minimize the contact of the structure with the ground, something particularly important in an archaeological site.

While in Mexico, the studio visited Teotihuacan and the site for several days. We also met with the director and other officials of the Centro de Estudios Teotihuacanos, where the theater is located, and developed a timetable for the design and construction of the project. We proposed to have a student design selected among the three universities that will be presented to the Centro officials at the end of May, 2004.

We started the investigation of fabric structures by visiting several fabric structures in Mexico City, among them the covering of the courtyard of the historic Palacio de la Minería, where students could experience the lightness of a fabric structure inserted into a historic building. We also attended an introductory presentation on tensile structure design by Mexican architect Victor Hugo Roldán.

Back in Austin, the class studied 12 case studies of fabric structures throughout the world. For our mid-project review, we benefited from the input of renowned fabric structure designer Bill Murrell, from Fabric Structures Inc. in New Jersey. We also had input from Mahesh Senagala, Professor at the University of Texas in San Antonio, who also was working with tensile structures in his studio. [Editor's note: See FA Report, May/June, 2005, pg. 14.]

Working with models and using the MPanel software, the students developed their schemes for a final presentation in Austin together with their Mexican counterparts. Attending, in addition to the



Mexican professors Ilan Vit, Manolo Herrera, Ricardo Fernandez and Víctor Hugo Roldán, were several local engineers and architects as well as Chuck Hendee, of Hendee Enterprises from Houston. The students developed schemes that range from inverted umbrellas, symmetrical tents, a series of ascending asymmetrical tents, a tensegrity structure and a bold structure supported by two bridge-like masts that was selected to be presented to the Mexican authorities.

This studio has been a wonderful opportunity for the students to confront a design project in a delicate site, forcing them to think about issues such as the relevance of history, cultural differences and the special significance of the natural landscape for pre-Colombian cultures. In addition, pedagogi-

cally, I am especially interested in the ability of structure to express the form of a building and by assigning this project, students faced an uncommon problem: a project where the structure is the entire building, a project where there is no place to hide from thinking about structure. The form, the beauty of the project is a direct reflection of the ability to think about the structure. The students certainly came out of the studio with a renewed appreciation of the potential and beauty of fabric architecture. *JA*

Juan Miró, AIA, Associate Professor of architecture at the University of Texas at Austin, is the Director of the school's Studio Mexico program, and principal of the award-winning Austin, Texas architectural firm Miró Rivera Architects.